



M. des Angles delin. J. B. de la Haye sculp. 1734.

Sculpsit J. B. de la Haye sculp. 1734.

BERNARD PICART
LE ROMAIN,
DESSINATEUR ET GRAVEUR,

Né à Paris le 11 Juin 1673. Mort à Amsterdam le 8 Mai 1733.

L'HISTOIRE, tenant négligemment un Livre fermé, & tristement accoudée sur une Table auprès de sa Plume qu'elle a comme abandonnée, paroît inconsolable de ce que les plus beaux de ses Monumens ne seront plus consacrés au Temple de Mémoire par cet illustre Dessinateur. Le Génie du Dessin, pénétré de Douleur, déplore amèrement sa Perte: & celui de la Gravure tâche de le consoler, en lui faisant voir la Couronne de l'Immortalité, que les beaux Ouvrages de ce grand Maître lui ont si légitimement acquise.

I M P O S T U R E S
I N N O C E N T E S;
O R, A
C O L L E C T I O N
O F
P R I N T S

From the most CELEBRATED PAINTERS, viz.

RAFAEL, GUIDO, CARLO MARATTI,
POUSSIN, REMBRANDT, &c.

Engraved in Imitation of these MASTERS, and according to the particular Taste
of each. With a Discourse on the Prejudices of certain CRITICS, in Regard
to ENGRAVING.

By BERNARD PICART,
DESIGNER and ENGRAVER.

With a short ACCOUNT of his LIFE.



L O N D O N :

Printed for J. BOYDELL, Engraver, at the Unicorn, the Corner of Queen-
street, Cheapside. MDCCCLVI.





A

DISCOURSE

On some PREJUDICES which certain CRITICS entertain
with Regard to ENGRAVING.

THE different opinions of the connoisseurs or virtuosi in painting and engraving, gave rise to this little essay. Having, in conversation, had frequent opportunities of hearing them upon this subject, I found them generally prepossessed with the three following opinions.

The first is, That 'tis easy to distinguish those prints that have been engraved by painters themselves, or by other painters from their works.

The Second, That an engraver by profession can never acquire a painter's stile of Engraving; so that they pretend to be able to know by a print, whether it was engraved by a painter, or an engraver by profession.

The Third and Last, That the modern engravers cannot possibly express the works of the ancient painters, so well as those have done, who were their contemporaries; because say they, every engraver engraves according to the gusto of the time he lives in; and therefore 'tis impossible for a modern engraver to express the works of Raphael, in the same manner as Mark Antonio, Augustin of Venice, Sylvester of Ravenna, &c. have done.

After having diligently examined these three opinions, and the prints in dispute, it appears to me, that there is more of prejudice than reality in them.

For example, with regard to the first opinion, I have found there are some prints engraved by Simon Cantarini from Guido and Louis Caracci, that are preferable to many that were incontestably engraved by Guido himself. And as these gentlemen are at variance among themselves, concerning many of Guido's prints, which * some of them affirm were engraved by Guido himself, and others, by other hands: I think this diversity of sentiments sufficiently proves, that their opinion deserves to be very little relied on.

In opposition to the second opinion, viz. "That an engraver by profession can never acquire a painter's stile of engraving:" There are many pieces engraved by

* Amongst others, a print from Louis Carracci, engraved by Simon Cantarini, representing a man possessed by an evil spirit, which most of these critics believe was engraved by Guido himself.

B

Gerard

Gerard Audran, which, I am persuaded, if these gentlemen had seen without knowing they were done by him, they would rather have thought them the productions of a painter than an engraver; for they are touched with so much life and judgment, that I much question whether any painter could have exceeded them. To be convinced of this, they need only look on the Judges in the print of the Martyrdom of St. Laurence, from Le Seur; on the Pyrrhus saved, from Poussin; the Rape of Truth, from the same; on the Passage of the Red-Sea, from Verdier, &c. 'Tis true it may be objected, that the figures in the forefront of these prints have a Boldness and Strength of engraving, which you do not find in any piece engraved by painters; but this is a perfection their works have not, and no way invalidates my opinion, which is, that these prints have as much Life and Force, and even more than are to be found in many prints engraved by painters themselves. But these prints being too well known, I resolved to make choice of some others, with which the connoisseurs were unacquainted, to try if they could discover whether they were done by an engraver or painter.

With regard to the third opinion, "That the modern engravers cannot attain the stile of the ancient painters, because they live in another age, and every age has, as they pretend, a peculiar manner;" These gentlemen do not observe, that they confound the manner of engraving, they are used to see, in these old prints, with the stile of the painter; so that when they see a print of one of Raphael's compositions, with all the out-lines traced with an equal black stroke, and with a fine and faint engraving, without degradation of Light and Shade, or Roundness of the figures, as all the engravings of that time are; they approve of it, as if it was Raphael's manner, which is absolutely false. Those, who have it in their power, have nothing to do, but compare Mark Antonio's, or any other engraver's prints of that age, with the original designs, as I have done, with regard to many of them; and they will see, that they have been far from imitating them exactly. They have even taken the liberty to make grounds to some designs that had none, and finish some parts, that were but lightly touched, according to their own fancy. I do not design to diminish the esteem that is due to the merit of those prints, but value them as much as any body, and esteem those who engraved them, on two accounts; first, because they have preserved us many fine works, the originals of which are either lost, or cannot be seen by every body; and secondly, because we ought to regard them as the Inventors of Engraving; and therefore ought to admire, that they were able to carry the art to such perfection as they did, particularly Mark Antonio, and those who are called *Les petits Maitres*, whom we ought to use with great indulgence.

It would be ridiculous to expect from the inventors of any art, all the perfection it acquires in a series of years; and it is no less ridiculous, in admiring their works, to shut our eyes against the discoveries that have been made since their time. I think it very reasonable, that their prints should bear a better price than the fine modern ones, not because they are better, but because they are very scarce, there being but few good copies of them extant; but am persuaded, if one of the fine modern prints was as rare, and as ancient as those of the first masters, it not only would, but ought to bear a better price than they do. For example, the ancient print of Raphael's Holy Family, taken from a painting in the French king's cabinet, is in my opinion, infinitely inferior to that engraved by Mr. Edelinck; and yet there are Virtuosi, who have the ancient one, and disdain to look on Mr.

Edelinck's,

Edelink's, out of meer obstinacy, because they will esteem nothing but what is ancient and scarce.

Gentlemen, who know the intrinsic value of works, can hardly conceive that that prejudice can go so far; and indeed the dealers in prints themselves are to be chiefly blamed for it, for as very few lovers of prints are competent judges of them, and therefore rely on what they say, they out of a mercenary view inspire them with a contempt for modern prints, because they are easily to be had, and are continually filling their ears with the merit of those pieces, which are very rare, and consequently not always to be purchased. I shall relate what happened to myself in this particular.

"One Pesne, an excellent designer on paper, but very indifferent engraver, engraved the Seven Sacraments of Poussin, each, on two plates. After a certain number of them had been worked off, and dispersed in the world, Gerard Audran, having bought the plates, with Pesne's designs of them, retouched, and mended them from the said designs, and made them incomparably better than they were before. Gerard Audran's merit is so well known, that it needs no recommendation; nevertheless, a dealer in prints (at Paris,) had the assurance one day, offering to sell me one of the first copies, to say; "These are fine, these are not those that were retouched by Audran." And thus it is these mercenary wretches prepossess the minds of young gentlemen, who by frequenting the company of others, who have been imbued with the same prejudices, are so confirmed in them, that they are not afterwards to be undeceived, even though a more equitable connoisseur should undertake to do it; because they think it a sort of shame to abandon an opinion, which they have for many years believed true and defended."

But this is no new prejudice. There were critics in the time of Goltzius who entertained the same notion, as may be seen in the Lives of the Painters and Engravers, by Charles Van Mander, where we meet with the following passage:

"Goltzius, after his return from Italy, where he had studied the different manners or tastes in engraving, undertook six prints. The designs were his own, but he engraved them in the taste of six different masters, to try if he could deceive the Virtuosi; and, what is surprizing, he engraved the plates in a very short time. He shewed them to a few persons only, being determined to have some diversion. For this purpose he fixed on the Circumcision, which he had engraved after the manner of Albert Durer. He took a red iron and burnt that part where his portrait and mark was, and took care it should be smoak'd, in order to make it appear antique. The print thus disguised passed to Rome, Venice, Amsterdam, &c. where it was received by the connoisseurs and critics with vast rapture, and purchased at a most exorbitant price; the purchasers esteeming themselves extremely lucky in getting into their possession such a print of Albert Durer, hitherto unknown. And what was not a little flattering to Goltzius, they esteemed the engraver greatly above Goltzius himself; for when any one asked if Goltzius was not the engraver? the connoisseurs made answer, that Goltzius was not equal to any thing like this work, it being one of the finest pieces they had ever seen of Albert Durer. Some of the critics added, that Albert Durer had engraved a plate, which he ordered to be kept a hundred years after his death; and if his works were then in repute, that an impression should be thrown off, and not otherwise; and this they affirmed to be that very print. But after many encomiums and extravagant conceits the print appeared fresh and entire, with the name and portrait of the engraver. The gentlemen connoisseurs
"were

“ were astonished and confounded, some of them even flew into a passion, and conceived a pique against Goltzius for pretending thus to impose on them.

“ It happened the same in regard to the print of the Three Kings, where he had imitated the manner of Lucas of Leyden; and it is surprizing that the very gravers, who knew perfectly the stile and strokes of every master, were likewise here deceived. We may see from thence, how mankind are actuated by partiality, hatred, and prejudice. Those who thought to humble Goltzius, and to depreciate his talents, by the means they took to effect this, exalted him above the most skilful engravers, and even above himself. They used to say, We could not expect ever to see greater masters in engraving than Albert Durer, and Lucas of Leyden; that Goltzius was not to be named with them; but these six pieces have been sufficient to shew to what a degree of perfection he could carry his art.” I have inserted this passage relating to Goltzius, in order to gratify such persons as do not understand the Dutch.

It was with somewhat of the same intention as Goltzius had, and as an amusement, that I engraved some of these pieces which compose this collection; but I pretend not to put them in comparison with those of Goltzius, so valuable for the engraving and composition; I made choice of some designs which had never been engraved, and I finished them without the knowledge of any person. I threw off some impressions on old dirty brown paper, which I took care to have privately dispersed, and I had the satisfaction to find, that nobody suspected they were not prints engraved and printed in Italy.

The first of these prints is N^o 44, from Poussin, which is only sketched out as if with a pen, and most persons took it for a design. The second is N^o 41, a small Holy Virgin, in an oval, from Carlo Marati, which had been engraved before at Paris by my father Stephen Picart. Those who had never seen the large print took the small one to be the work of one of Guido's disciples, from Guido; and those who had seen it imagined the small one to be an original, engraved by Carlo Marati himself; and they did me also the honour to ascribe the invention and engraving of the Rebecca, N^o 56, to the same great master. As for the Jesuit, N^o 23, the St. Jerome, N^o 24, and the Holy Virgin on the clouds, N^o 25, some thought they were done by Guido himself, and others by some of his disciples. These five pieces and some others, were done in order to convince those persons of their mistake who labour under the first and second prejudice.

In order to undeceive those who entertain the third opinion or prejudice “ That the modern engravers could not represent the works of Raphael, so well as those did who were his contemporaries,” I was obliged to engrave some prints, which had been engraved before by some of the ancient masters, as by Mark Antonio, or some other; but the difficulty was to find the originals from whence they had engraved them: at last, by accident, I had the good fortune to meet with two of them, and after having examined and compared them with the prints, which had been formerly made from them, I found so great a difference between them, that I did not think myself incapable of succeeding better, and accordingly re-engraved them, to see if I could not approach nearer the original designs than my predecessors had done.

The first was a Venus, who touches one of Cupid's arrows, and shews, that she feels the effects of the touch at her heart: this I engraved exactly like the design, without ground, or any addition.

The second N^o 2, is a Bacchanal, which had been formerly engraved by Augustin of Venice. The design from whence I did it, is certainly the same from which

Augustin of Venice engraved it; the strokes are the same, the size the same, and one sees that the out-lines of the figures are exactly the same, but the muscles within are quite different. The satyrs have crowns of ivy on their heads, which, in the old print, are like cuttings or slips; the ancient engraver has made small white leaves, all of the same form, ranged on a ground equally dark; whereas, in the design, they are Leaves carelessly disposed, which form a Mass of Light, on a Light. There is a child, the back Part of whose head you see, the Hair of which resembles little Iron Hooks ranged round it. The Hair of the head, skin and beard, are all extremely stiff, and equally black, which are not so in the design, where the masses of light and shade are observed. For example, the belly of Silenus, in the old print, has Wrinkles as dark as possible, and between his Paps are three or four things that look like Laces to tie them together, which one knows not what to make of. Lastly, if any one will give himself the trouble to examine the whole, part by part, he will find there is not one of them exact. Nay, even without having the original before him, he need only have a just idea of the construction of the human Body, to judge, that Raphael could never have acquired the reputation he justly has, if his works were like those ancients prints; because he would have been inferior to many painters, who are much inferior to him. I cannot then comprehend, how these gentlemen will persuade us this is the true Style of Raphael; and that it is impossible to engrave his works at present, as the ancient engravers did. For, supposing a modern engraver is a master of the art of engraving, and can give figures Roundness, and the degradations of Light and Shade; why cannot he express a picture, or design, where all these are observed, I do not say as well, but better than the ancient engravers, who had neither that freedom of hand, which the good modern ones have, nor understood how to give figures Roundness, or the degradations of Light and Shade? Those engravers might possibly understand Designing on Paper very well; but admitting that, it is still certain, they had not freedom of hand enough to trace with the graver what they would on copper; and that nothing hinders the modern engravers from being as good masters of Design as they were. And 'tis to no purpose to alledge, that all ages do not produce great Genius's; for it does not require a superior Genius, as it does to compose, or produce things of their own invention: Every body knows, that all ages have produced very good Copiers; and that is all is requisite in the present case.

But these gentlemen's prejudices do not only extend to the prints from Raphael's works; they pretend also to draw consequences from them, for those from Rubens. It cannot be denied, but that they are in this respect, in part, much more in the right; for the prints of Bolswert, Vostermans, Pontius, and Soutman, are so well engraved, and have so much of the painter's stile in them, that I do not think they can be exceeded; and in this, Rubens has been more happy than Raphael. But there are many other prints engraved from the works of Rubens by other engravers of that age, which are very ill done, and which these gentlemen hunt after, whilst they despise others engraved by masters of this age, though infinitely more in the stile of Rubens. In this they are to blame, for, I believe, there are engravers now living, who can copy his works, as well as the best of his time, and much better than the others.

The reasons I have here assigned seem to me sufficient for those who are open to conviction. I will not take notice of each of the pieces which form this collection: it is sufficient to have mentioned those relating to the point in question, the rest being added to make up a volume of a moderate size. I have engraved

them without imitating the particular manner of any master: my intention being only to give the designs, and to convey the spirit as much as possible. And I flatter myself, that what I here give to the publick will be so much the more agreeable, as I know not that any of the pieces, except the numbers 2, 4, 60, 29, 30, 38, and 41. have ever been before engraved.

If I have not succeeded, as I proposed, in overthrowing those prejudices, I shall not however desist from my opinion, being persuaded that the fault does not proceed from the falsity of my principles, but from my incapacity to establish it, and I shall leave it to be justified by some more able person.

I must, however, before I conclude, make a remark on the print N^o 6. which I engraved from a sketch of Raphael. I was induced to fix upon this, because I found in all the prints which had been engraved thereof there were some parts which appeared very stiff and laboured, and yet not so in this sketch, particularly 'The Triton embracing a Nereid.' The head of the Triton being forced and unnatural, as well as the uplifted arm of the Nereid. Nevertheless, we cannot impute the fault to the want of accuracy in the engravers, since their pieces all agree in this particular, that of Mark Antonio, as well as Goltzius, and one lately done by Mr. Dorigni. This has made several of the connoisseurs suspect the piece not to have been wholly executed by Raphael himself; however, they hold it to be entirely his at Rome.

As for those from Rembrandt, there are but three, L K and H, wherein I have endeavoured to copy his stile of engraving, where it resembles the Metzotinto; I remember to have heard M. de Piles say, that he did not believe any one could imitate this manner, since it is not done with the same tool as the metzotinto; and that it was entirely peculiar to Rembrandt, which is certainly true; for without making use of the metzotinto-tool, he produced very near the same effect.

This is all I have proposed to imitate, and after his example, without the tool used in metzotinto. For, as to his method of touching the lights in so swift and rapid a manner, with strokes which scarcely appear, and yet have their effect, it is a manner of engraving so peculiar to him, that I do not think any one can succeed therein, at least without copying his prints stroke by stroke; for by following his designs, we could not succeed, because something must be added of one's self, and whatever one might add, would be in another taste; for his designs are not all in the same way, great part of them being with a dash of the pen, and washed, or with bold strokes of the pencil.

T H E
L I F E
O F
B E R N A R D P I C A R T.

BERNARD Picart, the son of Stephen Picart and Angelica Tournant, was born at Paris the 11th of June 1673. His father, who had acquired great reputation as an engraver, was Bernard's master in this art, and the principles of design. As to composition, he was not a little indebted to that early emulation excited in him by the first essays of Mr. Audran, who lived at his father's house, where he used to amuse himself in the evenings with drawing little sketches: and, as children naturally imitate what they see others do, young Picart began to employ himself in the same manner, when he was about eleven or twelve years of age.

In 1689, he was sent to the academy for painting, to learn to design after nature; here he studied also perspective and architecture under M. Sebastien le Clerc, a man of considerable merit, who greatly distinguished himself by the different works with which he enriched the publick. Two years afterwards B. Picart carried the prize at the academy, and Mr. Charles le Brun, the famous painter, who presented it to him, spoke to him, on this occasion, in the most respectful and encouraging terms.

About this time he became acquainted with Mr. Van Schuppen, a young painter, about his own age, son to the famous engraver of that name, to whom he communicated such subjects as hit his fancy, and which he thought proper for the pencil. Each of them used to draw sketches over night, and shewing them to one another next day, by this means they mutually assisted each other. These two artists considerably improved themselves also by another kind of study, having spent some months in drawing anatomical figures after nature, at the house of Mr. de Litre, a famous anatomist.

The taste which Picart thus conceived for designing, and the facility with which he acquired it, turned him from engraving; for being discouraged with the tediousness of the labour, and at first not succeeding in it, as he did in design, he always recurred to the latter; so that he must have used the utmost efforts of reason in order to dispose himself to follow this art. His own inclination and the advice of his friends, were strong inducements to make him take to painting, but the establishment of his father, who had acquired such reputation in engraving, determined him to follow the same profession. The first piece which he published with his name, was the Hermaphrodite from Poussin, engraved in the year 1693.

About the end of September 1696, he left Paris, and set out for the Netherlands; he passed the winter at Antwerp, where he gained the prize for Design, at the academy in that city; and the sketch which he drew on this occasion was desired of him, in order to be kept as one of their most valuable curiosities. The academy also did him the honour to present him as the best designer they could boast of, to the elector of Cologne, who came to visit them.

Picart

Picart having received the news of his mother's death, and his father being much indisposed, returned to Paris in the month of December 1698. He was married there the 23d of April, 1702. to Claudine Prost, by whom he had several children, but they all died young. His wife dying towards the end of the year 1708, he left France in the beginning of 1710. He went to Antwerp, and from thence to Amsterdam. He intended to have gone to Sweden in the spring, but the affairs of this kingdom being then in great confusion, at the desire of several persons he determined to remain in Holland. He went to the Hague, but remained here only a year, and in May 1711. he removed from thence to Amsterdam, where he was married on the 25th of September, 1712. to Anne Vincent, the daughter of Ysbrand Vincent, a stationer in that city.

He was seized with a dangerous illness on the 8th of November 1732, and though not confined to his bed, he continued in a languishing condition all this winter. The physicians were of opinion, his distemper was an imposthume in the bladder, proceeding from a cold after having over heated himself. He had a natural aversion to all medicines, yet, notwithstanding this, he took every thing prescribed to him, in order to recover his health, and preserve himself for his family; but his distemper proved fatal, and carried him off on the 8th of May 1733, being then 60 years of age, having died much regretted by his family, his friends, and all the admirers of his great talents.

He was a most assiduous and indefatigable man, he followed nature in all his subjects, both modern and ancient; nor did he attempt any thing whether fabulous or historical, without carefully consulting the authors which could give him instruction on the subject; it being his constant custom to have some person to read to him, when he was not engaged in composing. He had always his pocket-book and pencil, and never failed to draw a sketch of whatever he saw remarkable, in town or country, in the fields, or in the streets, by land or by water; which proved of great service to him, as appears from the many different physiognomies, and various subjects in his works, nor did he ever see any fine painting, or good design, but he always copied it, if he found opportunity.

But notwithstanding his distinguished abilities in these noble arts, he was not for this reason more vain or conceited, being neither apt to praise himself, nor to despise others; and when at any time he found himself obliged, or in a manner compelled, to pass his judgment on a painting, design, or any thing else of this kind, it was always with so much delicacy, and expressed in so agreeable and winning a manner, that the master of the piece himself could not take exception: It may therefore with truth be affirmed, that he entirely gained the hearts of all those who became acquainted with him; and in the manner of instructing his disciples, his observations and examples were so striking and well chosen, that it was almost impossible not to improve in following instructions so judiciously given.

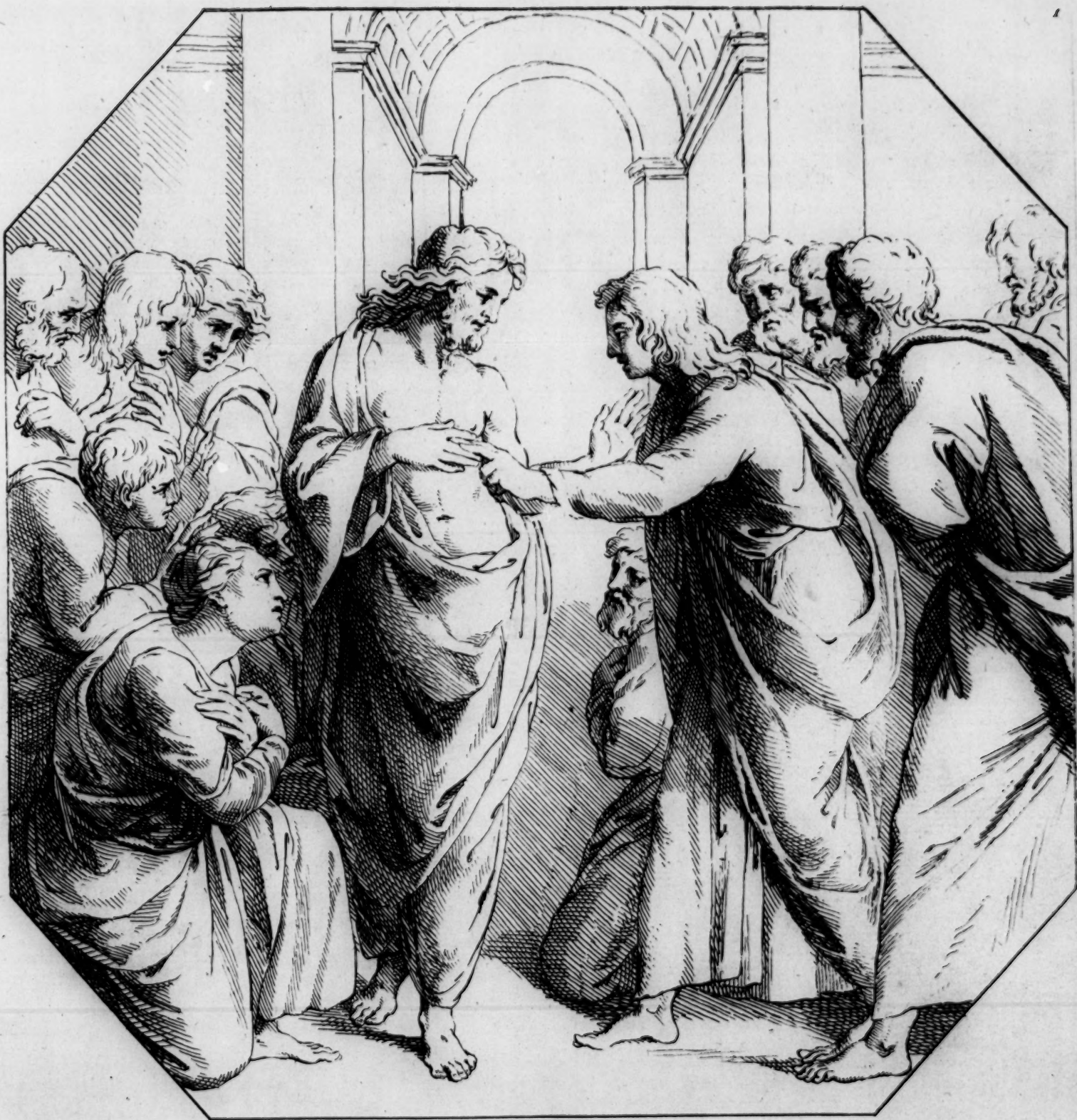
A
T A B L E
O F T H E
P R I N T S

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Gravé par B. Picart, d'après le dessein de Raphaël, qui est au Cabinet de M. Rutgers a. Amsterdam.



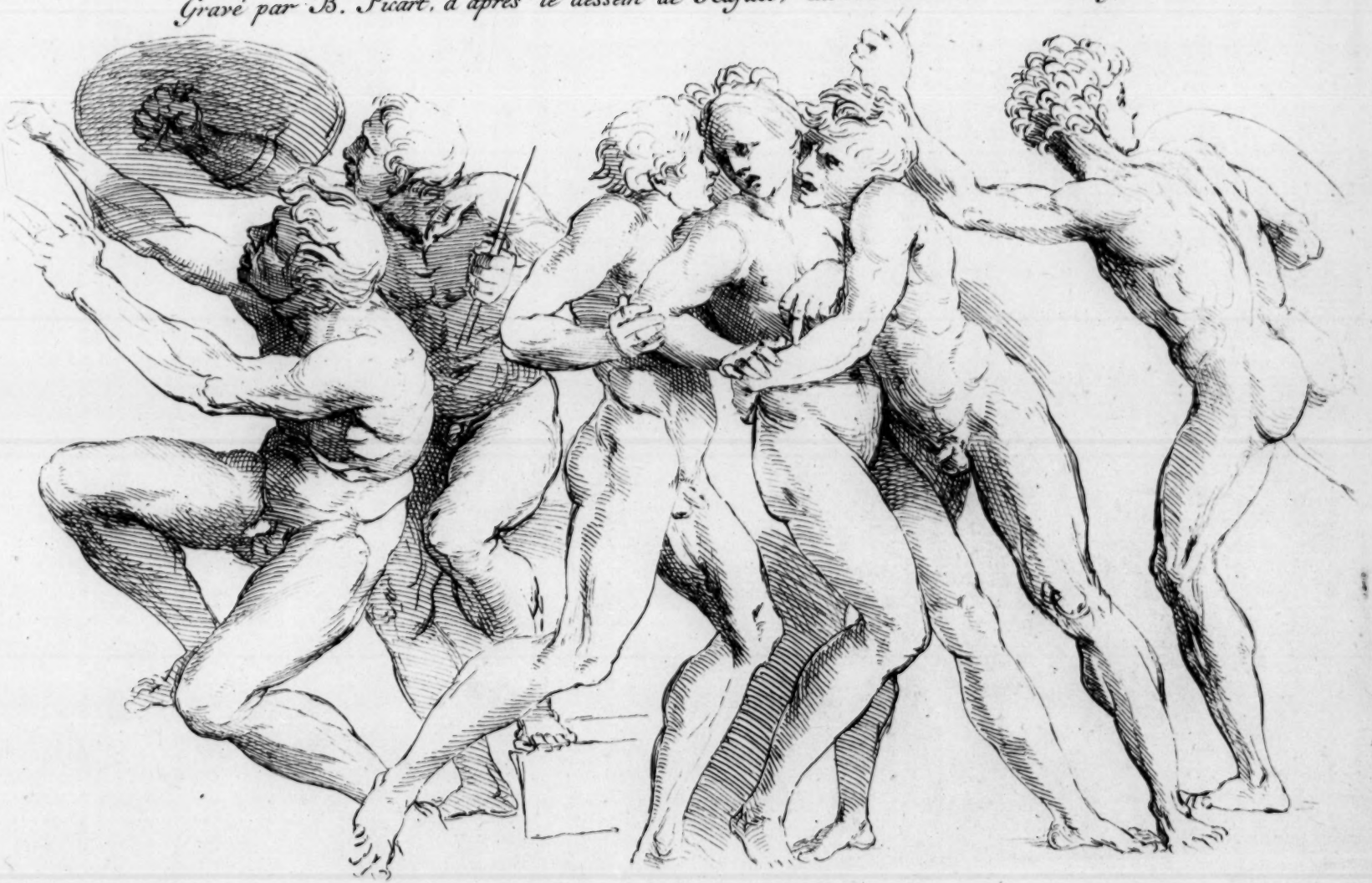


Gravé par B. Picart, d'après le dessin de Raphaël, qui est au Cabinet de M. Crozat, à Paris.



Gravé par B. Picart, d'après le dessein de Raphaël, du Cabinet de M.^r Rutgers.

3



2





*Venus se pique aux flèches de Cupidon.
Gravé par B. Piart, d'après le dessein de Raphaël, du Cabinet de*





Gravé par B. Picart d'après le dessin de Raphaël du Cabinet de M^r Rutgers.





Triomphe de Galatée.

Gravé par B. Picart, d'après l'esquisse de Raphaël qui est au Cabinet de M^r. Uilenbroek, à Amsterdam.





Gravé par B. Picart, en 1725, d'après le dessin de Raphaël, qui est au Cabinet de M^r. Vilenbroeck.





Gravé par B. Picart, en 1725. d'après le dessin de Raphaël, qui est au Cabinet de M^r Uilenbroeck.





Gravé par B. Picart, d'après le dessin de ^{Psyche} Jules Romain du Cabinet de M.^r Vilenbroeck.



*Gravé par B. Picart, d'après le dessin d'André del Sarte.
du Cabinet de M.^r Vilenbroeck.*





Gravé par B. Picart, d'après le dessin du Parmesan, du Cabinet de B.P.



Gravé par B. Picart en 1732, d'après le dessin de François Mazzoli, dit le Parmesan, qui est au Cabinet de M. Rutgers à Amsterdam.





*Madeline aux pieds de Jesus Christ. Chez le Pharisien.
Gravé par B. Riort. D'après le dessin de J. Riort. du Cabinet de B. Riort.*





Gravé par B. Picart, d'après le tableau du Palme, qui est au Cabinet de B. Picart.





Gravé par B. Picart, d'après le Tableau de Louis Carache, qui est au Cabinet de B. Picart.





Gravé par B. Picart, d'après le dessin de Louis Carache du Cabinet de M. Uilenbroek.



Gravé par B. Picart, d'après le dessin
de Louis Carache, du Cabinet de B. Picart.

17







VOCATION DE S^T MATTHIEU.

Gravé par B. Picart d'après le Tableau de Louis Carache, haut de 3. pieds. 1. ponce
sur 2. pieds de large. du Cabinet de M. J. de Bary. a Amsterdam.





J. Christ au Sepulchre.
Gravé par B. Picart en 1732. d'après le dessin d'Annibal Carache qui est
au Cabinet de M. Rutgers, à Amsterdam.

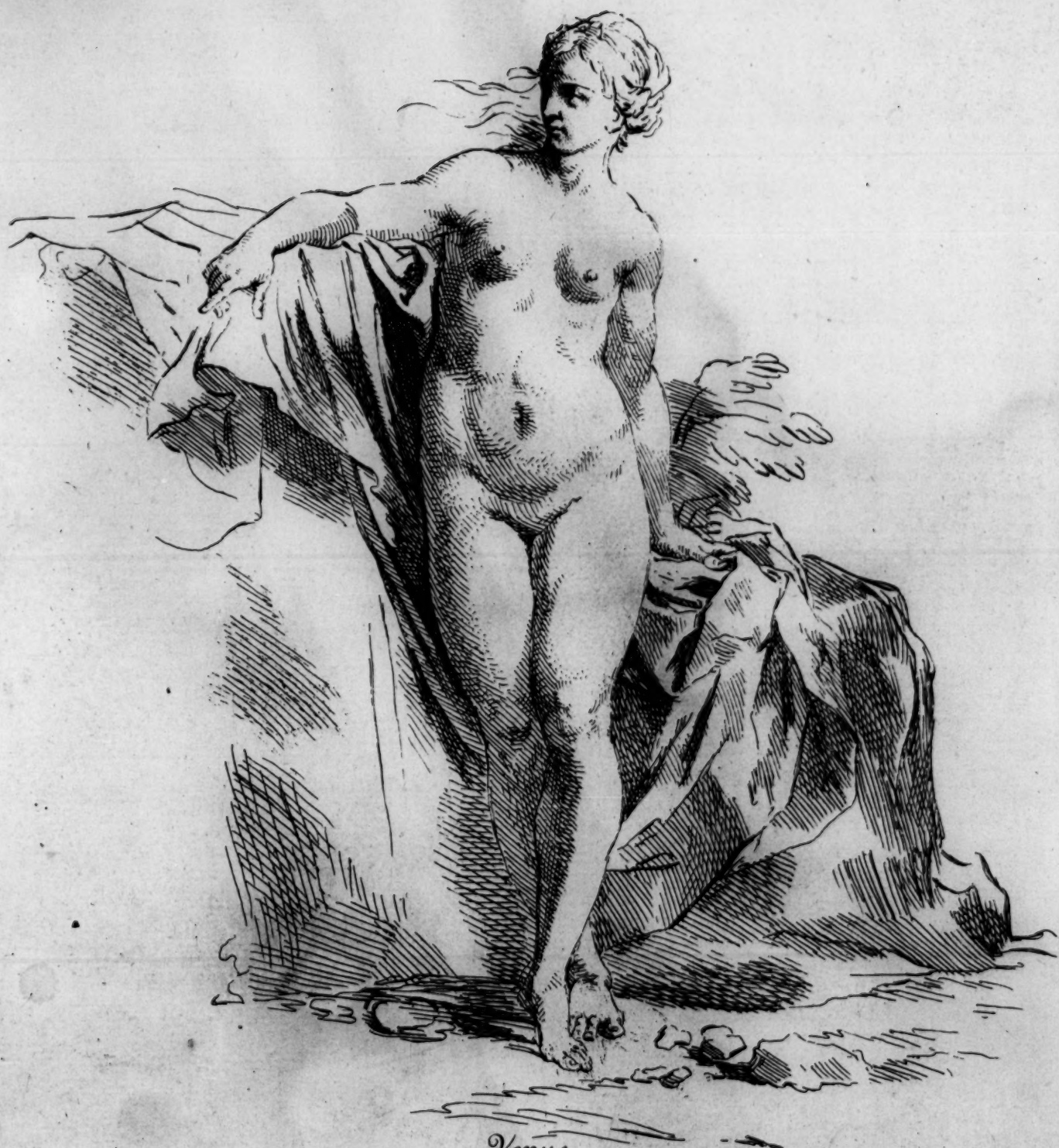




Gravé à l'eau forte par B. Picart, d'après le Tableau d'Annibal Carache, qui est au Cabinet de B. Picart.

Ce dessin est servi par C. de Pise.





Venus

Gravé par B. Picart, d'après le dessin du Guide, du Cabinet de M.^r Rutgers.







Gravé par B. Picart, d'après le dessein du Guide, du Cabinet de B. Picart.





S.^t Jerome ressuscitant un Enfant.

Gravé par B. Picart, d'après le Guide.







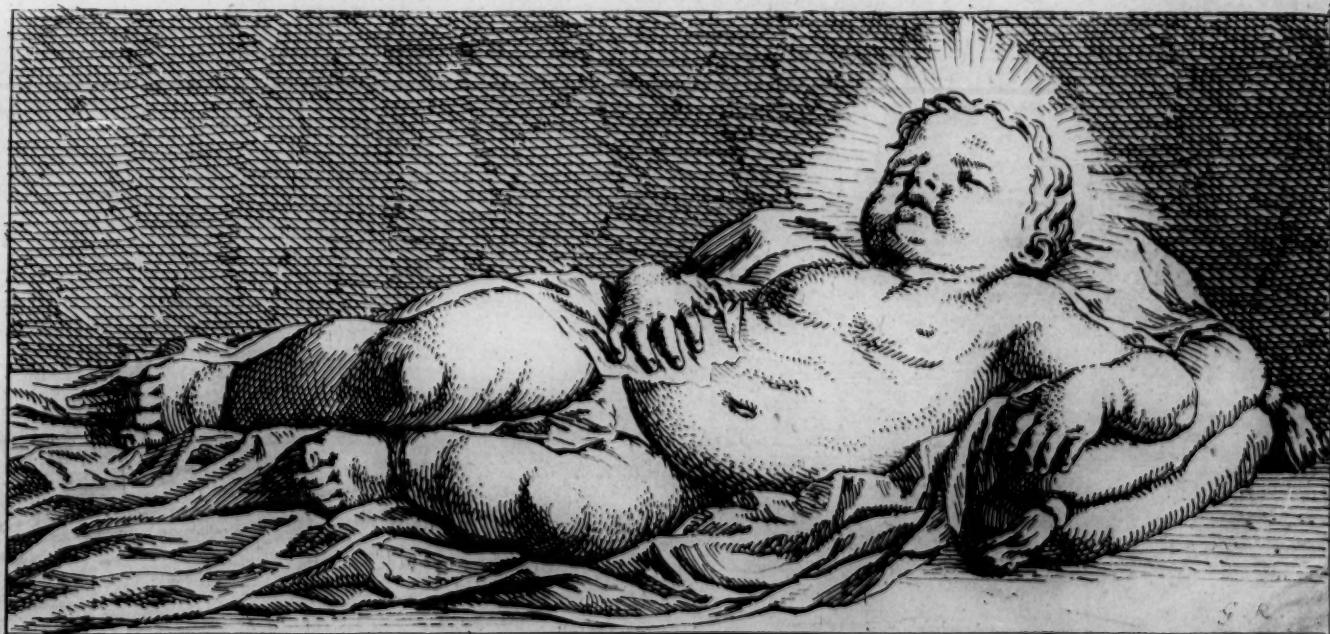


*S.^t Roc.
Gravé par B. Picart, d'après le Tableau du Guide.*





Gravé par B. Picart d'après le Tableau du Guide du Cabinet de B. Picart.



Gravé par B. Picart. d'après le Tableau du Guide, du Cabinet de B. Picart.





S^t. Madeleine.

Gravé par B. Picart d'après le Guide. le Tableau est au Cabinet du Roi.



Erigone. et Bacchus en Grappe de Raisin.

B. Picart sculp.





S^t Sebastien.
Gravé par B. Picart, d'après le Guide.



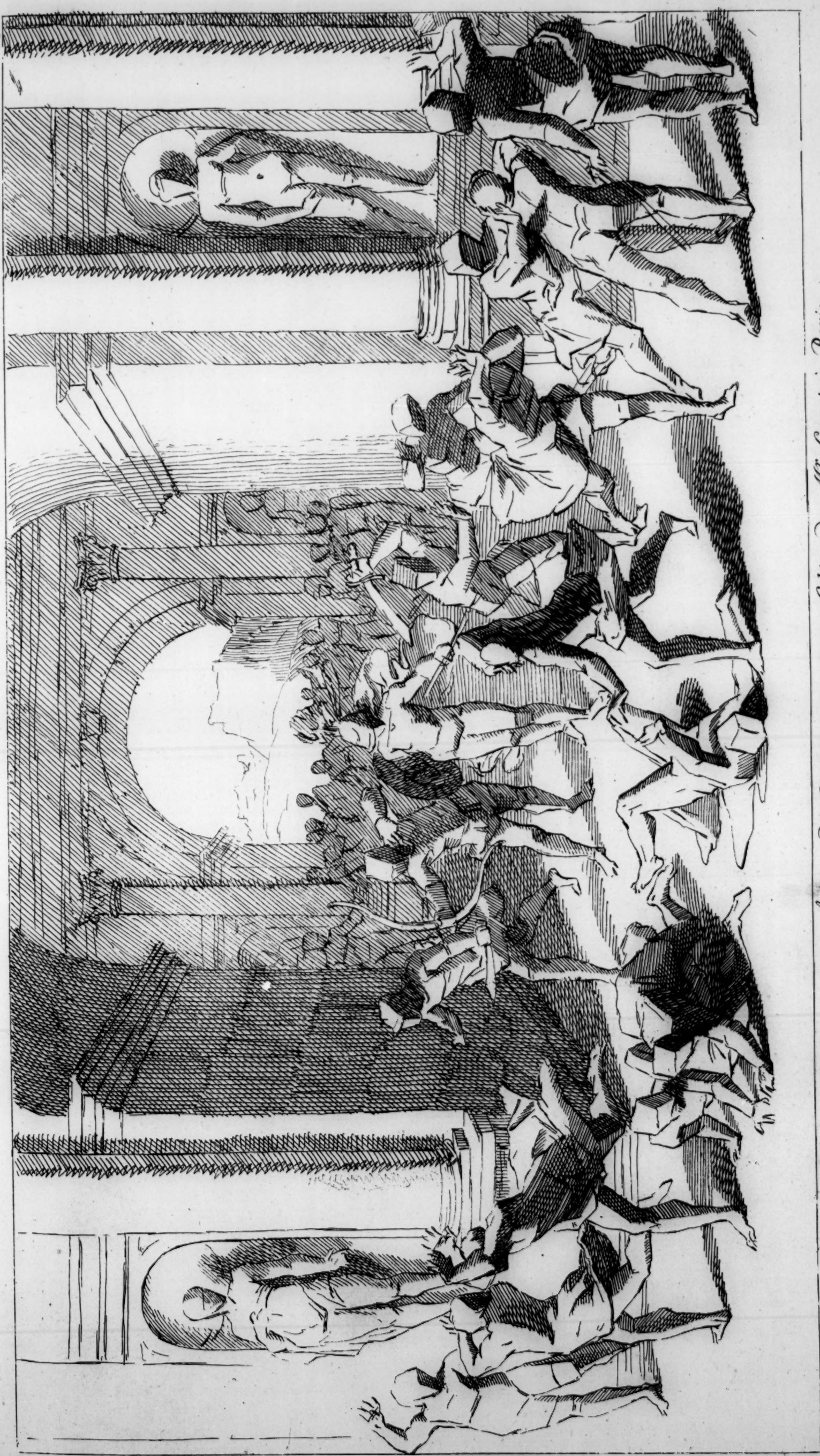
S^t Sebastien.
Gravé par B. Picart, d'après le Guide.





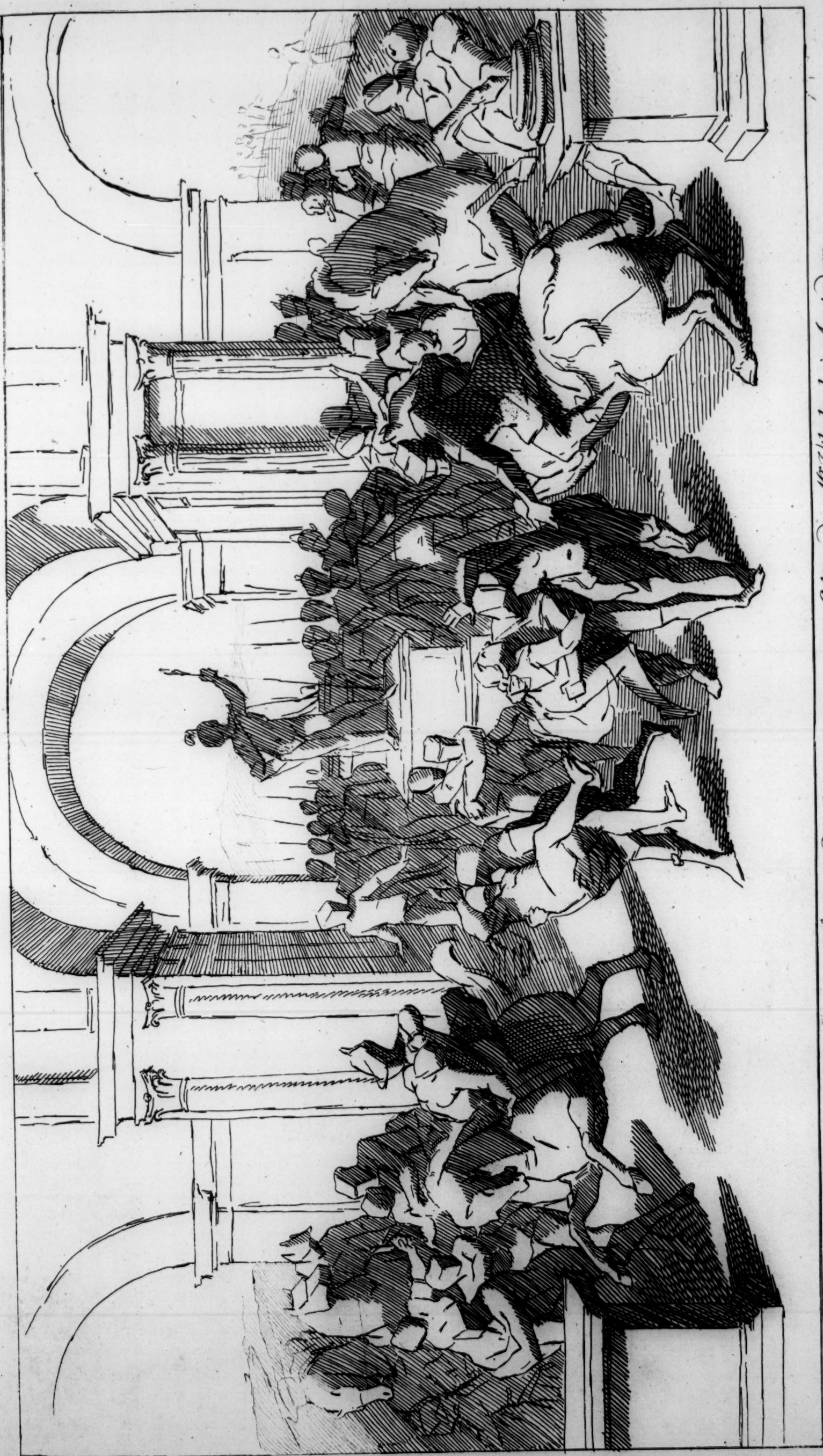
Diane .
Gravé par B. Picart, d'après le dessein du Dominicain du Cabinet de M^r. Uilenbroek.





Gravé par B. Picart, d'après le dessin de Cangiage, qui est au Cabinet de M^r. Crozat, à Paris.





Gravé par B. Picart, d'après le dessin de Cangiage, qui est au Cabinet de M^r Vilenbroek, à Amsterdam.





Gravé par B. Picart, d'après le dessein du Guarchin, du Cabinet de B. Picart.



S. Rosa del.

B. Picart sculp.





Glaucus & Scylla

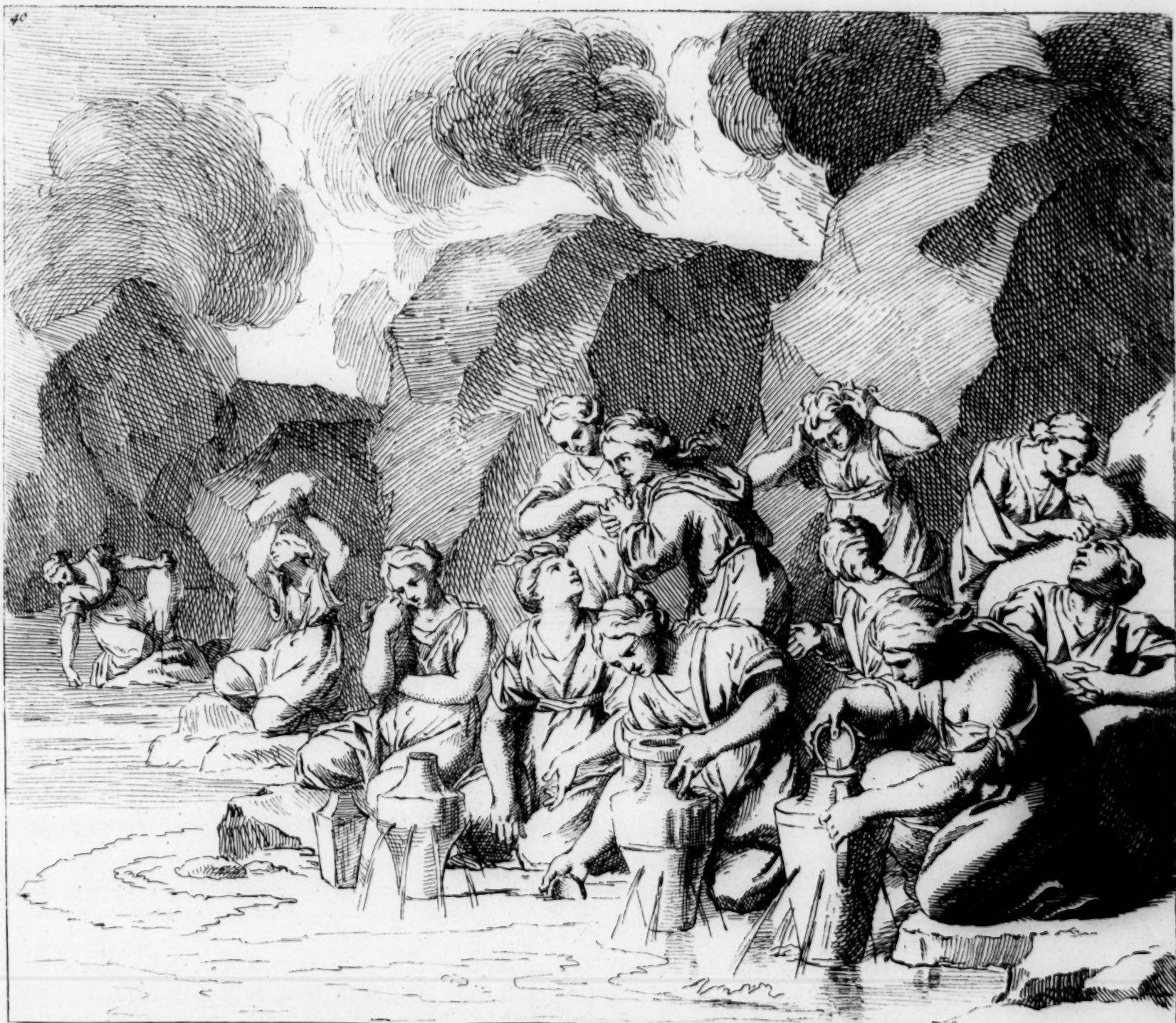
Gravé par B. Picart, d'après l'esquisse de Salvator Rosa, du Cabinet de B. Picart.





Gravé par B. Picart, d'après le dessin de Pietro Testa, du Cabinet de B. Picart.





Les Danaïdes .
Gravé par B. Picart, d'après le dessein de Cyrus Ferus, qui est au Cabinet de M. Crozat.





Gravé par B. Picart, d'après le dessein de Carlo Maratti.
du Cabinet de B. Picart. 5





Pan et Sirinx. (Ost. antique. Ser. I.)





Orphée tué par les Bacchantes. Ovid. metam. liv. II.





Gravé par B. Picart, d'après un dessin
attribué au Poussin, du Cabinet de B. Picart.





Le Parnasse.

Gravé par B. Picart, d'après l'esquisse de le Sueur.





*Jacob Abreuvant les
Gravé par B. Picart, d'après le dessin de le*

*Troupeaux de Rachel.
Sueur du Cabinet de M^{rs}. Huls, à la Haye.*





Gravé par A. Picart, d'après le Sueur.



Gravé par A. Picart, d'après le Sueur.





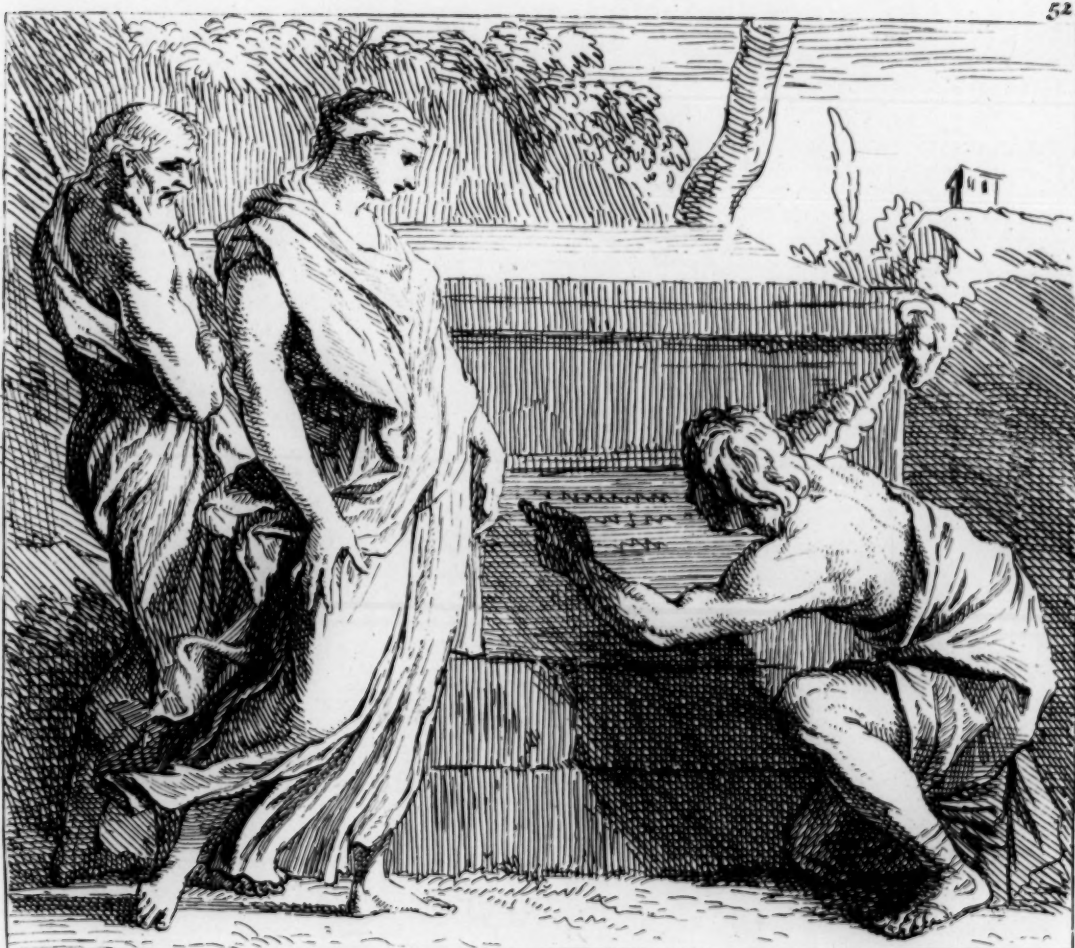
Gravé par B. Picart. d'après l'esquisse de Charles de Brûn. ce morceau fait un des bouts de la galerie de Versailles, au dessus de la porte du Salon de la Guerre.



*La Hollande accepte la Paix, et se détache de l'Espagne et de l'Allemagne en 1648.
Gravé par B. Picart, d'après l'exquise de Charles le Brun, ce morceau fait l'autre bout de la Galerie de Versailles, au dessus de la Porte du Salon de la Paix.*

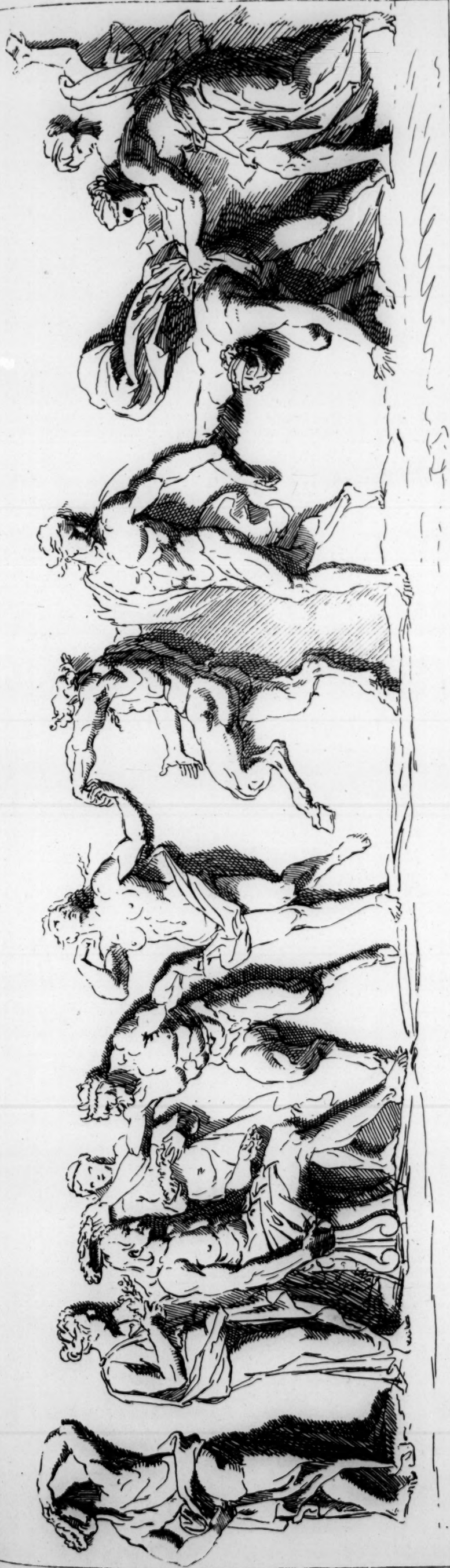


Gravé par B. Picart, d'après le dessin de Charles le Brun, autographe dans le Cabinet de M. de Jule.



Gravé par B. Picart, d'après le dessein du Bourdon, du Cabinet de B. Picart.





Gravé par B. Picart, d'après le dessin de Remond La Fage, du Cabinet de B. Picart.





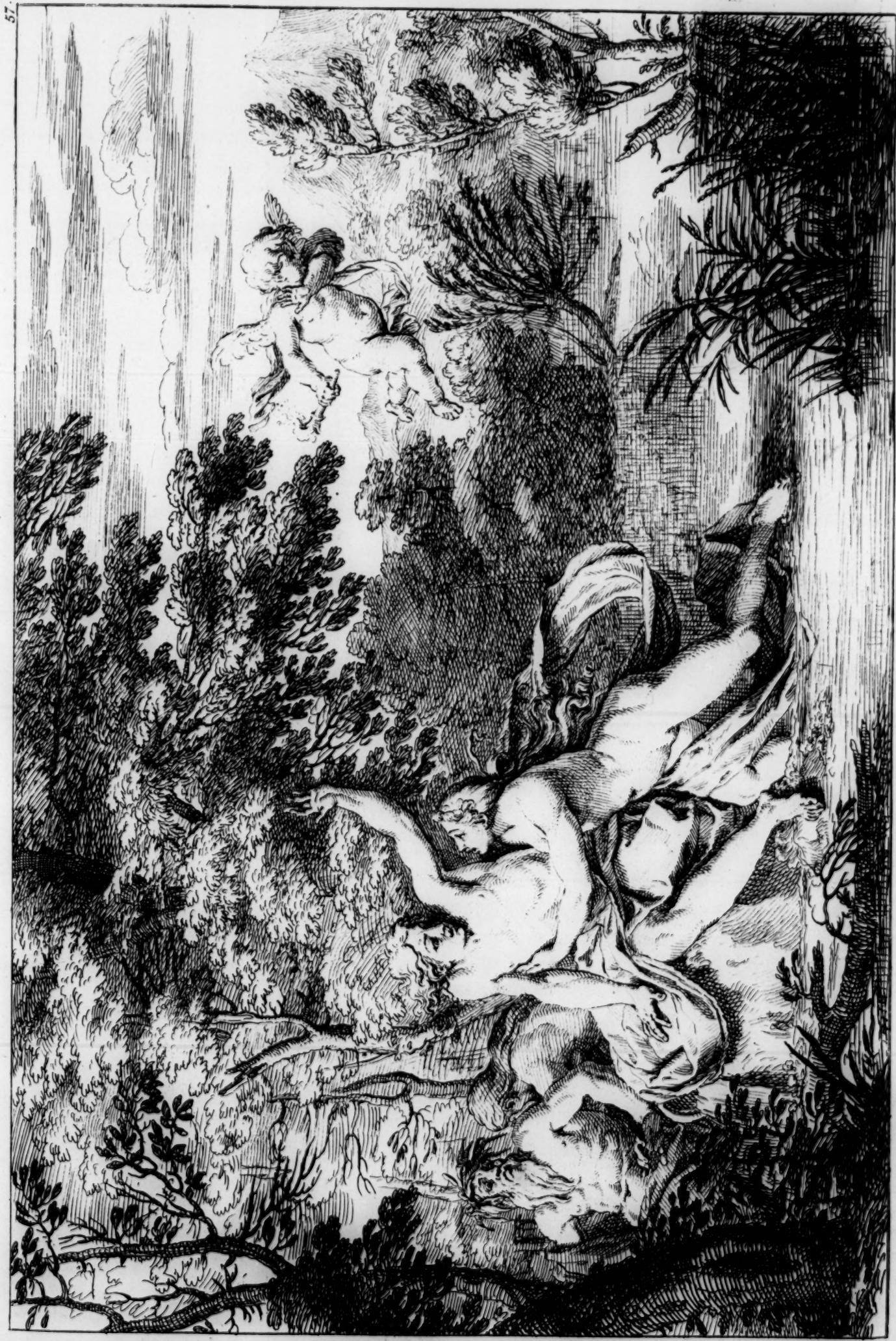


Le Mangeur de Lentille.
Dessiné et Gravé par B. Picart, d'après le Tableau de *** du Cabinet de B. Picart.







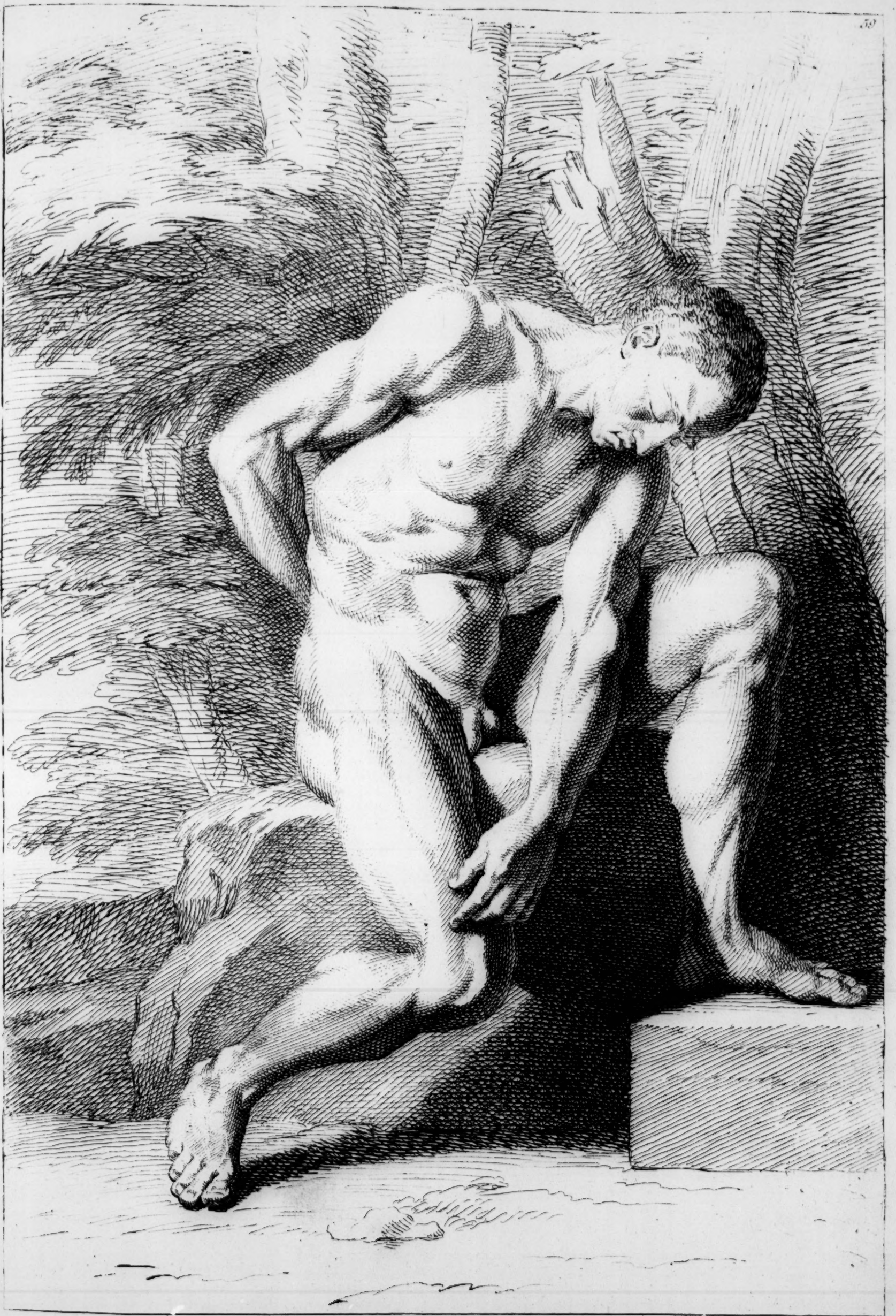


*Biblis Changeé en fontaine .
inventé et Gravé par B. Picart .*



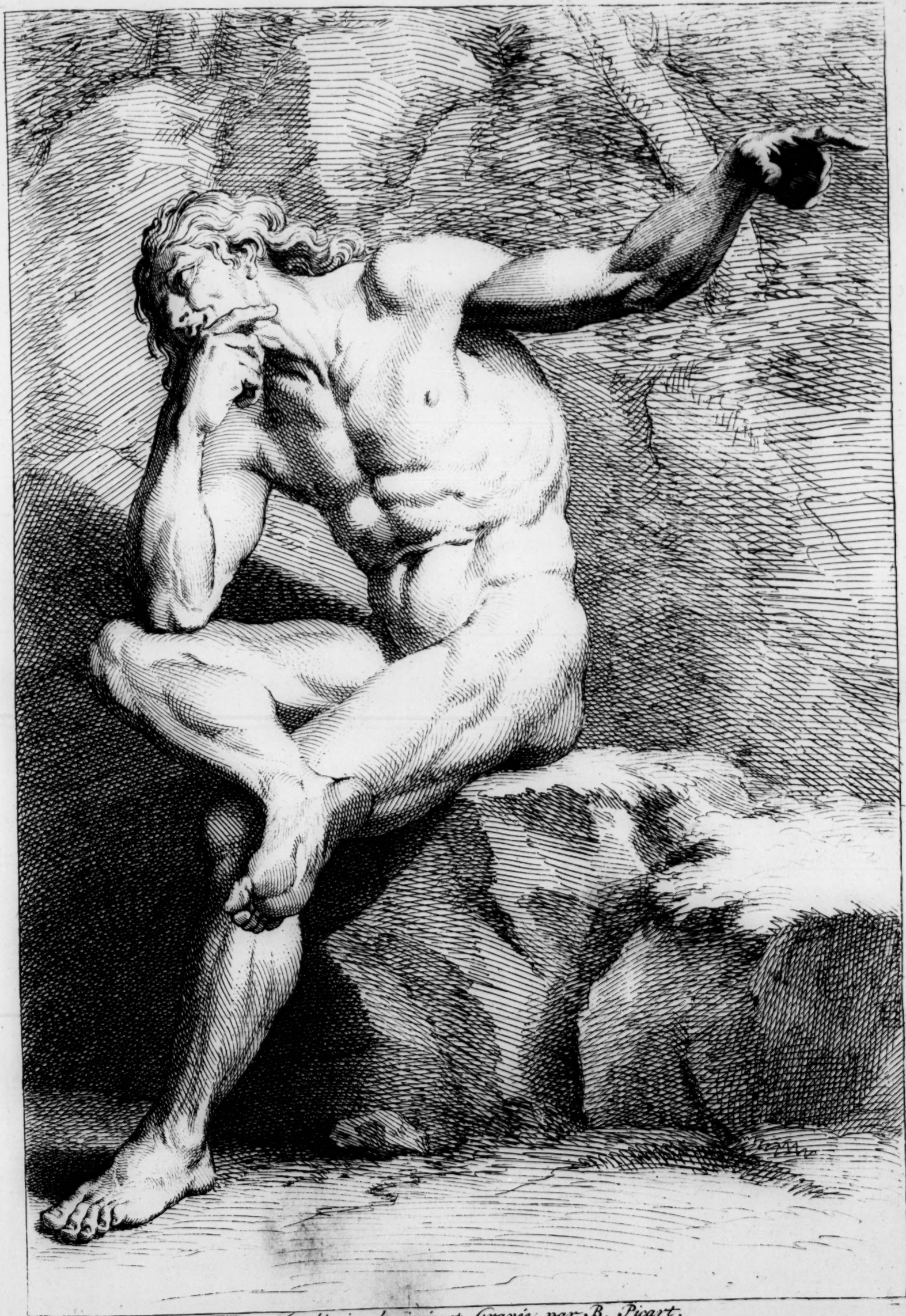
*Académie dessinée et Gravée par B. Picart.
l'Original est au Cabinet de Mons^r. Wabaven. à Amsterdam.*





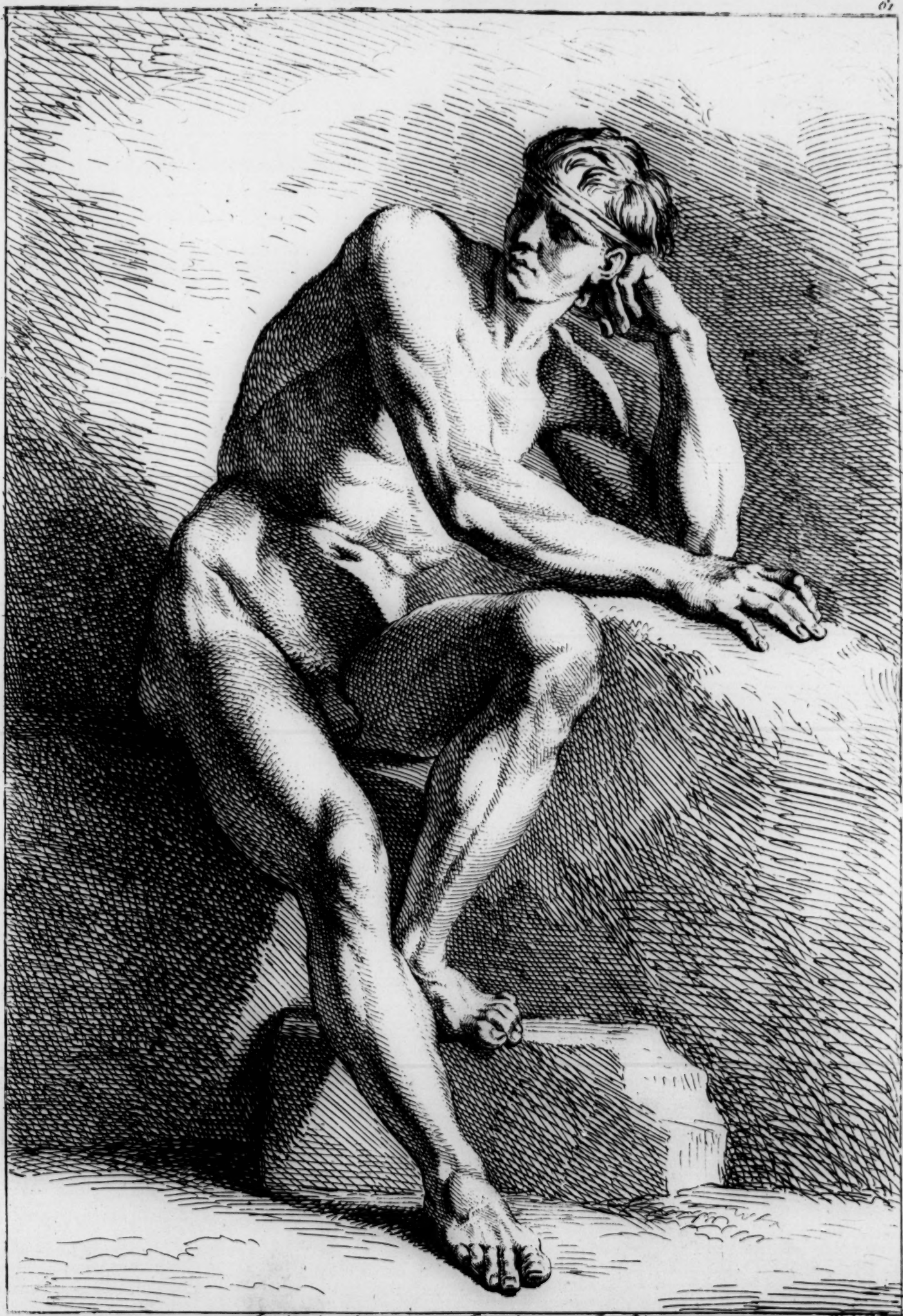
*Académie dessinée et gravée par B. Picart.
l'Original est au Cabinet de Mons^r. Walraven, à Amsterdam.*





Académie dessinée et gravée par B. Picart.





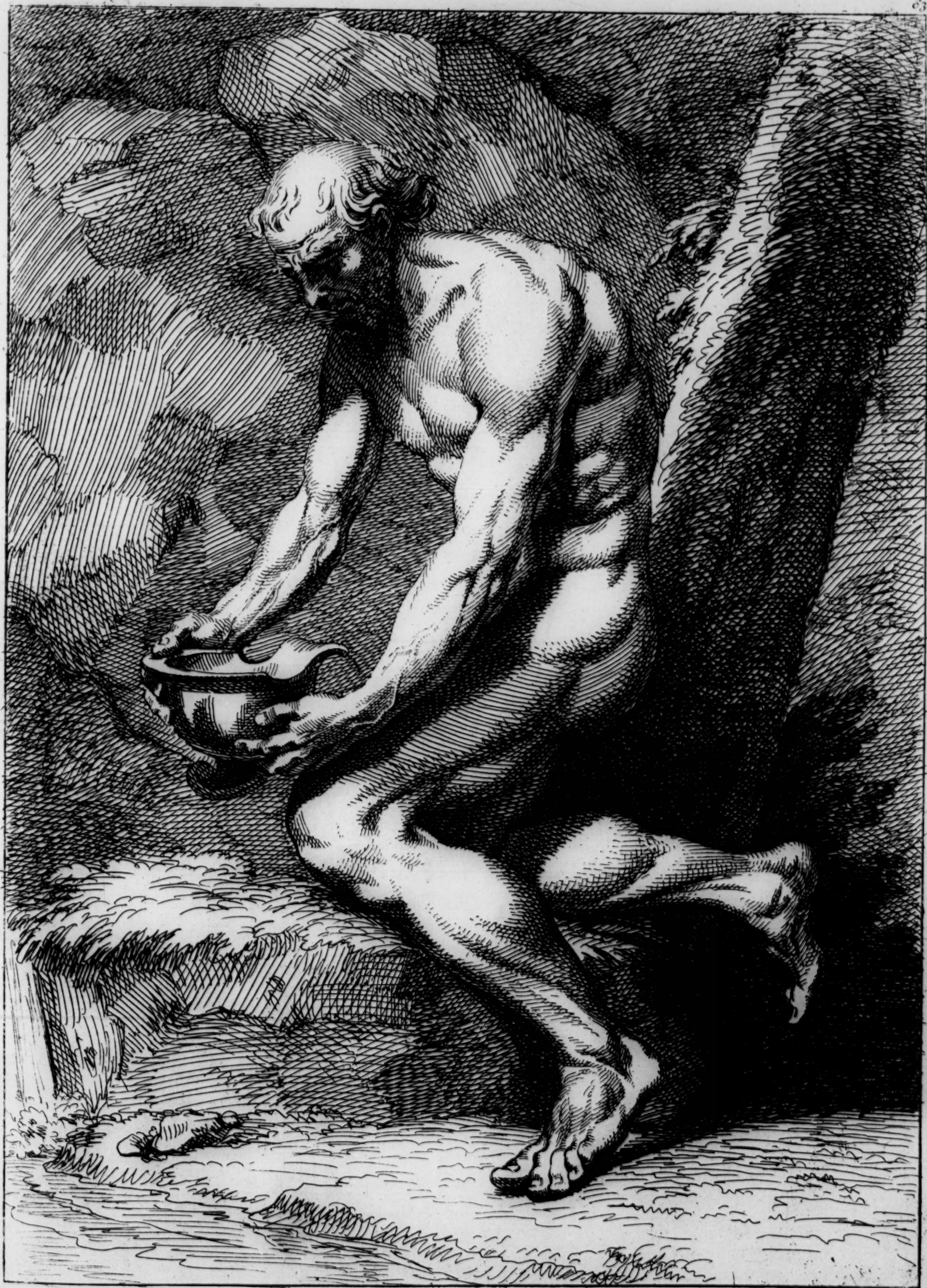
Académie dessinée et gravée par B. Picart.





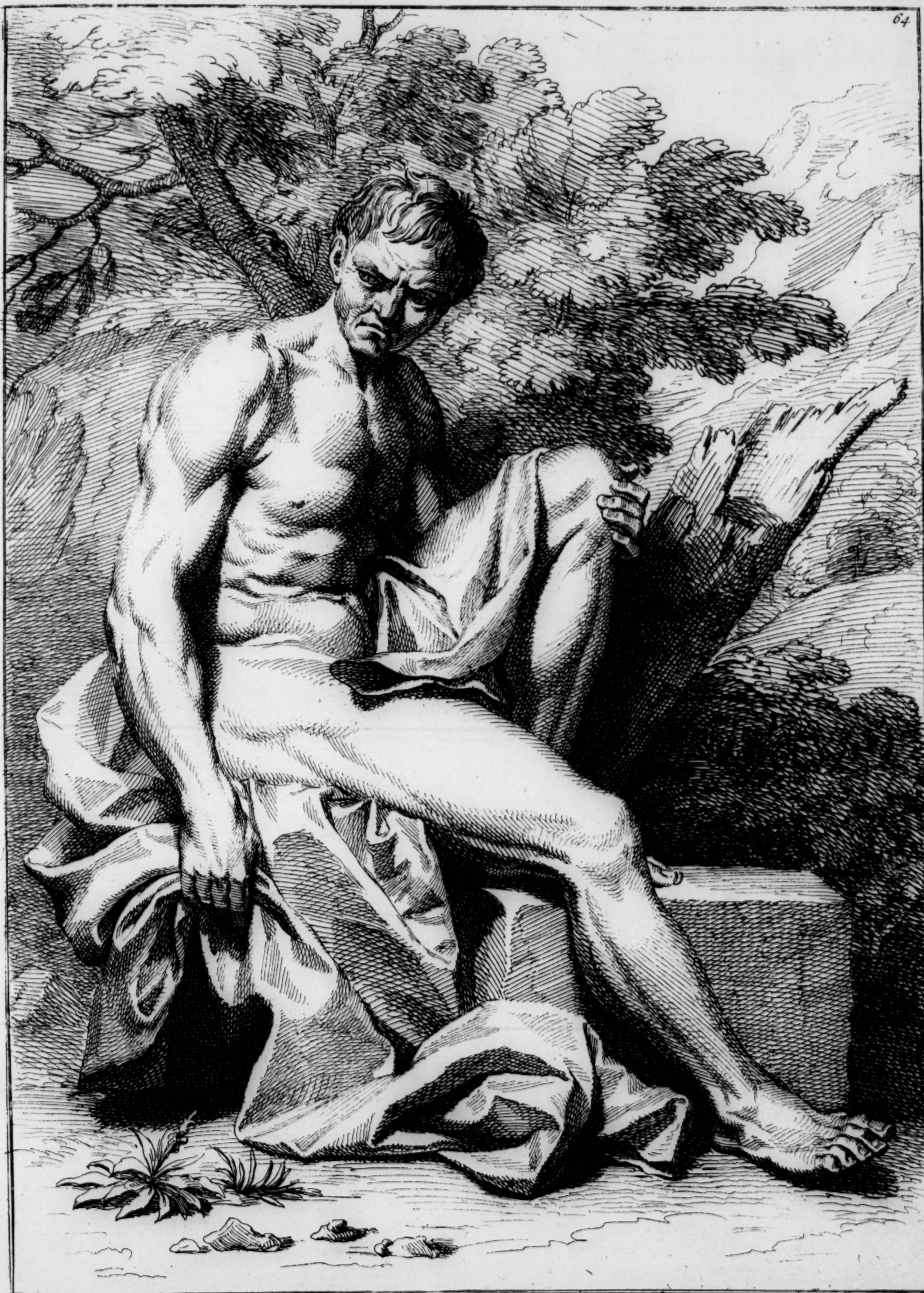
Académie dessinée et gravée par B. Picart.





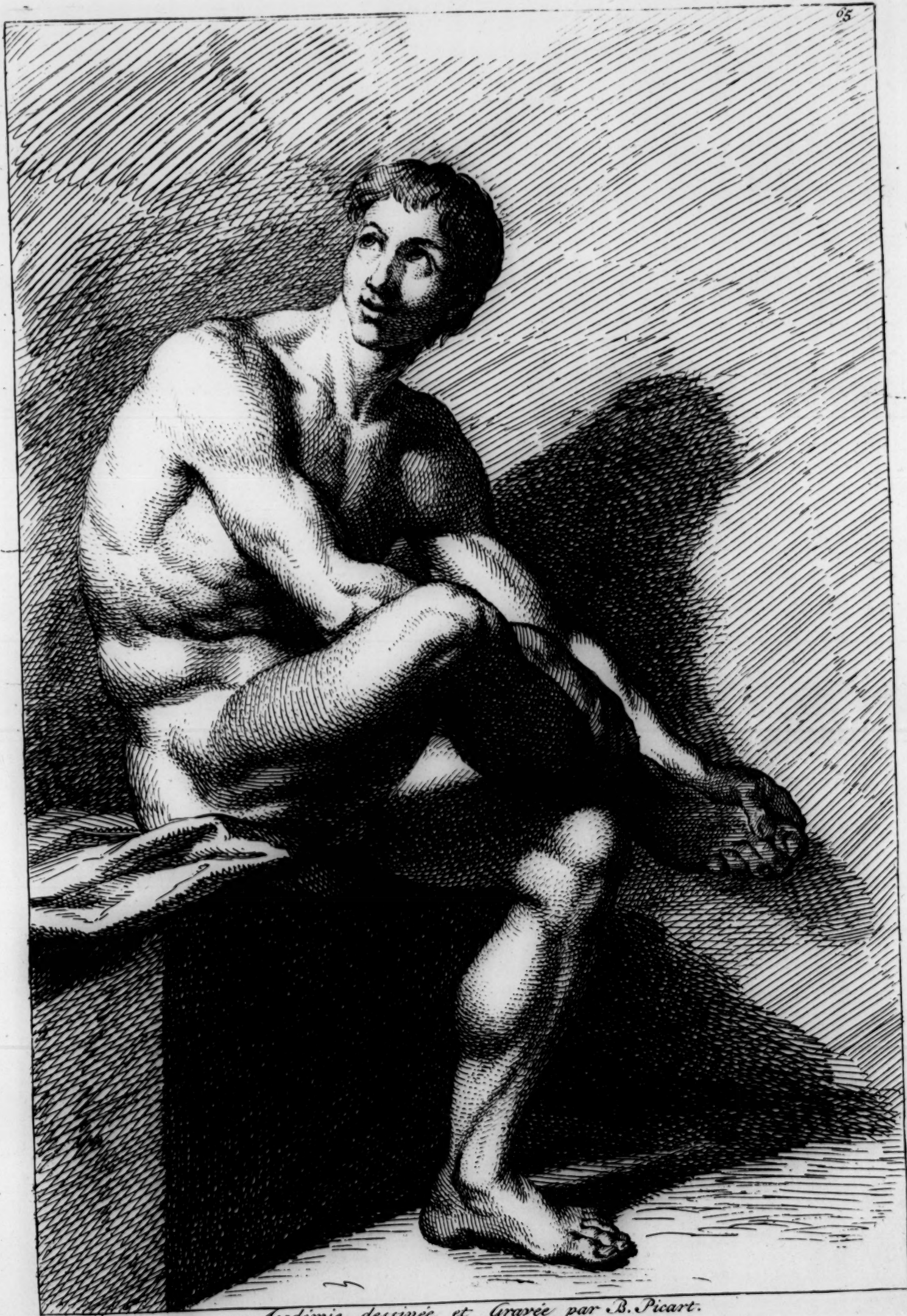
Académie dessinée et gravée par B. Picart.





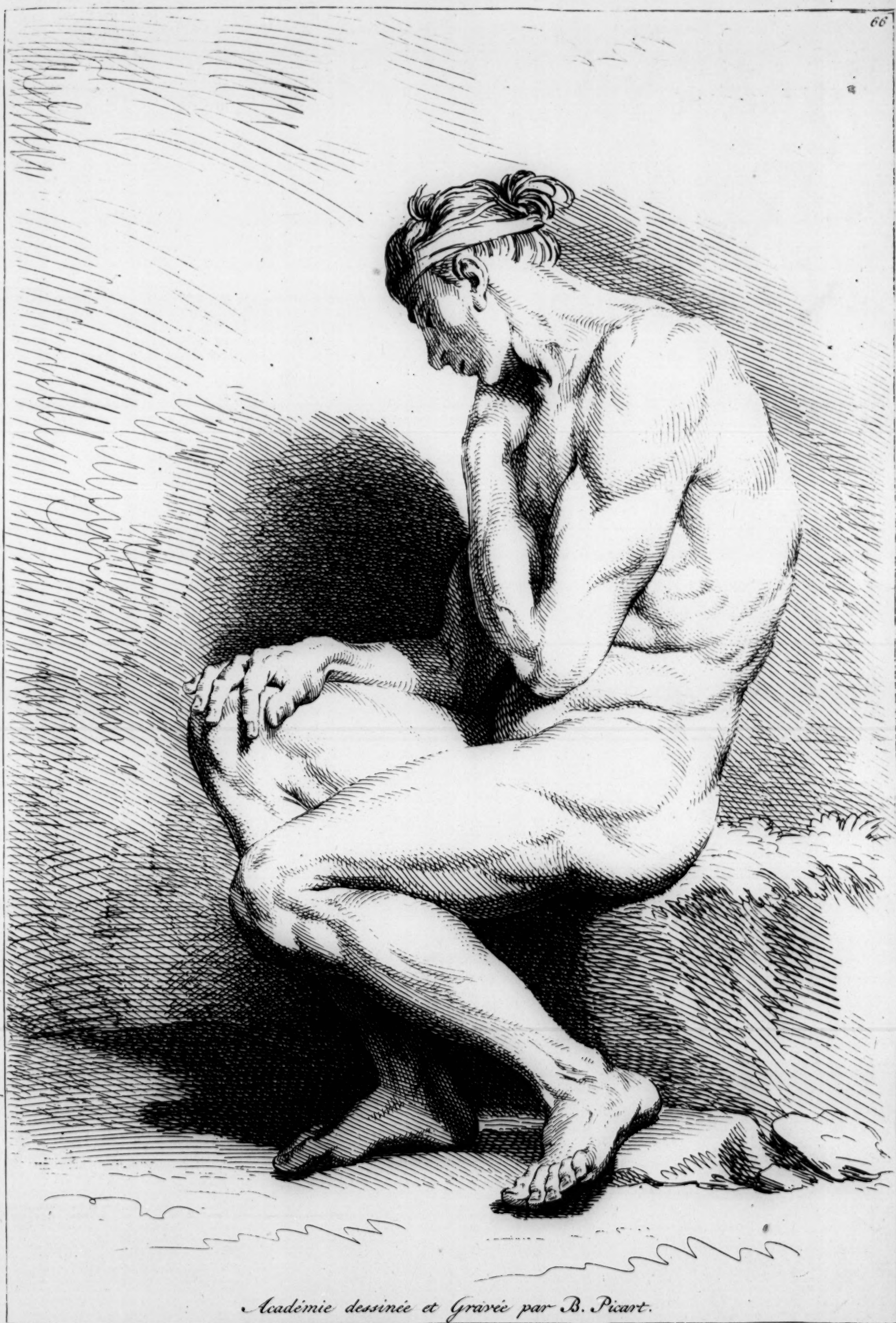
Académie dessinée et gravée par B. Picart.





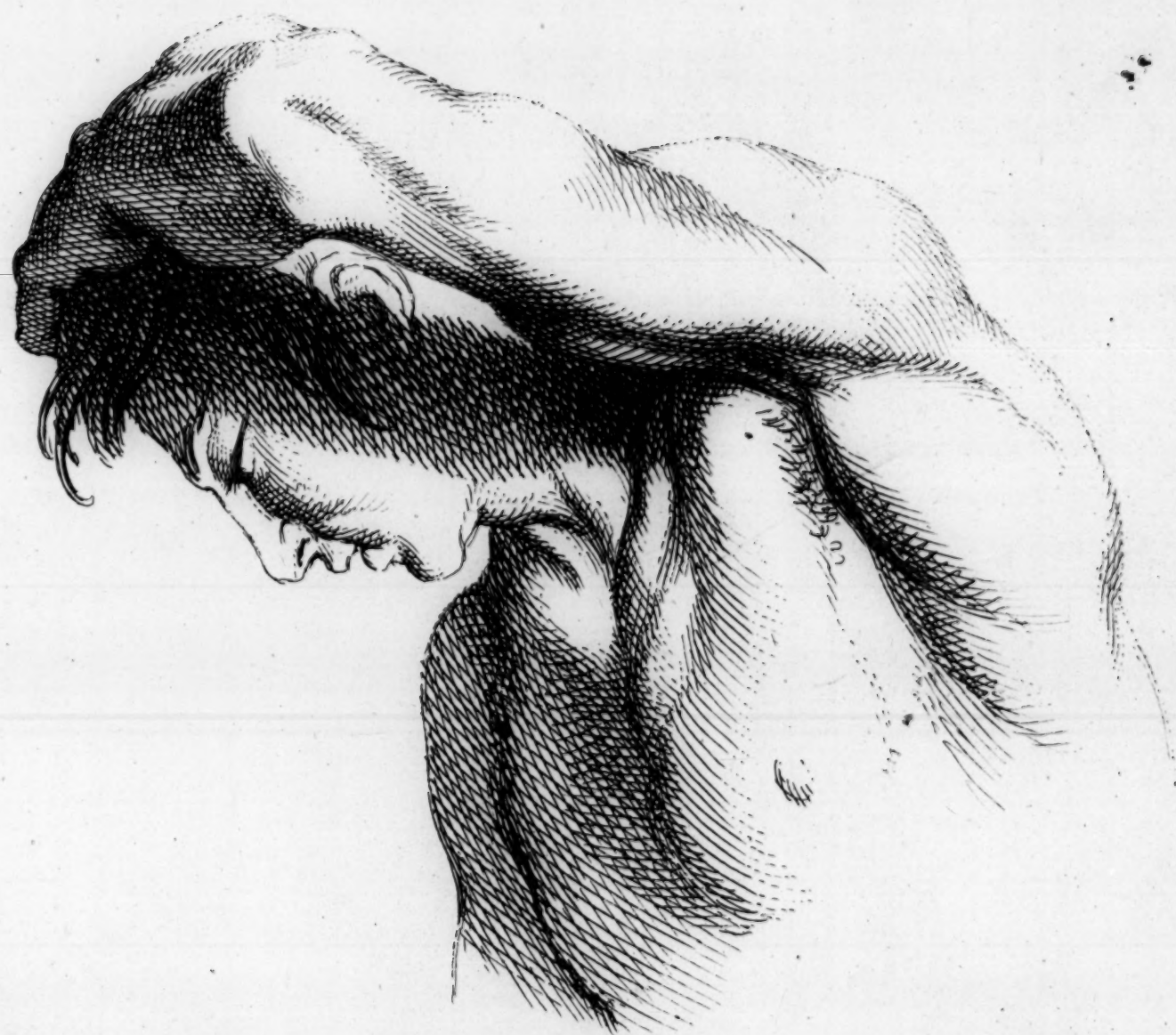
Académie dessinée et gravée par B. Picart.





Académie dessinée et gravée par B. Picart.





Académie dessinée et Gravée par B. Picart.



A.



Rembrandt del.

B. Pic.

B.



Boos et Ruth.

Rembrandt del.

B. Pic. sculp.







E.



Rembrandt del.

B. Piase sculp.

F.

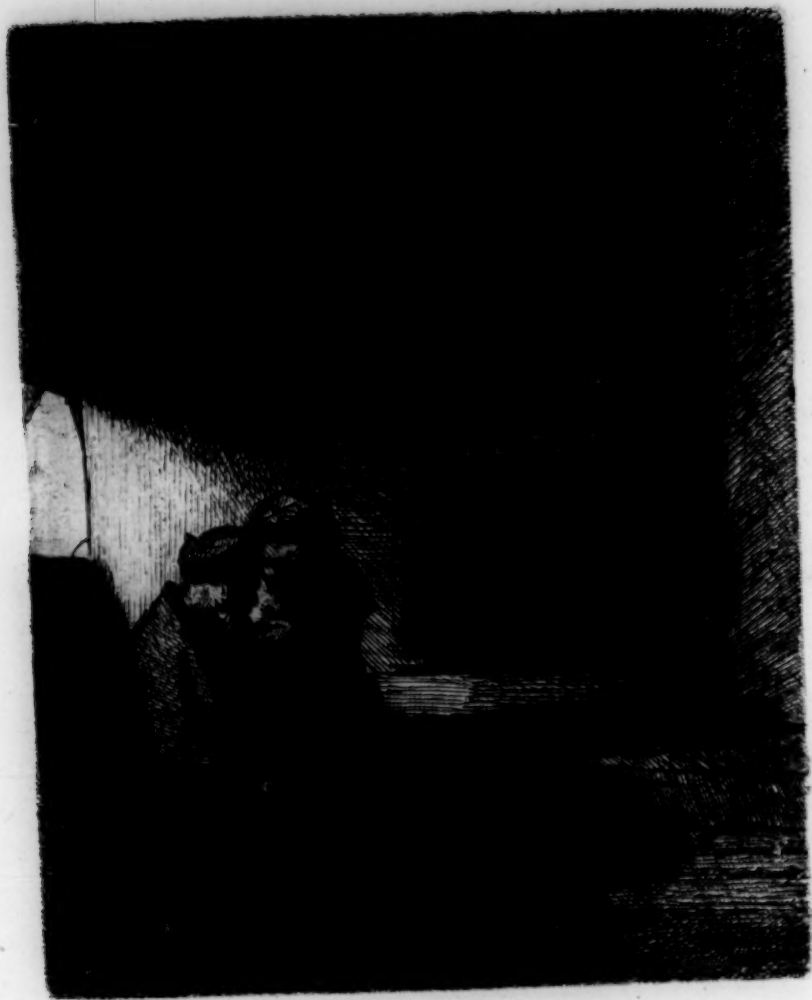


Rembrandt del.

B. Piase sculp.



5



Simon allaite par sa fille Valere. Max. liv. V. Chap. IV.





Gravé par M. Picot, d'après le dessein de Rembrandt du Cabinet de M. Valentin.





Gravé par B. Picart, d'après le dessein de Rembrandt du Cabinet du M^r Vilenbroek.





Gravé par B. Picart en 1730. sur le Camayéux peint par Rembrandt. haut d'un pied, sur 10. pouces de large du Cabinet de M. J. de Bary à Amsterdam.